

JAZZ INFORMATION

VOL. I, No. 20

FEBRUARY 2, 1940

TEN CENTS

KIRK GROUP RECORDS FOR VARSITY

Seven musicians from Andy Kirk's orchestra made four sides for Varsity Records Friday, January 26th, under the name of "Six Men And A Girl".

Besides Kirk's regular rhythm quartet, including Floyd Smith and Mary Lou Williams, the band consisted of Earl Thompson, trumpet; Miller, alto sax; Dick Wilson, tenor sax. Arrangements were by Earl Thompson; there were no vocals.

The titles waxed were "Zonky", "Tea For Two", and two originals by Mary Lou Williams, "Scratchin' The Gravel" and "Blues". The records will be released by Varsity within a few weeks.

—New York—

NEW YORK, Feb. 1. -- Mike Riley replaced Louis Prima at the Hickory House Wednesday. Prima moves into the Brooklyn Roseland.

Reports from the Midwest tell of many difficulties encountered in Tommy Dorsey's present tour there. Trumpet Lee Castaldo was left behind in an Iowa City hospital. Tenor man Rusin, also sick, has been replaced temporarily by Tony Zimmers. It is rumored that three key men, including clarinetist Johnny Kince, have turned in their notice.

As reported in Jazz Information last week, Ben Webster has been added to Duke Ellington's orchestra, giving the Duke a five-piece sax section. Rumors published that Otto Hardwick has left the band are without foundation. No replacement is likely to be made for Billy Taylor, Jimmy Blanton carrying on as the Duke's only bass player.

Sweeping changes in Cab Calloway's personnel have trombonists Claude Jones, Keg Johnson and DePriest Wheeler, trumpeter Lamar Wright, and saxist Chauncey Haughton out. Jones and Haughton joined Ella Fitzgerald's orchestra; Hilton Jefferson left Ella to take Haughton's place. Quentin Jackson, from Don Redman's orchestra, and Tyree Glenn, from Benny Carter's, both trombonists, are among Cab's new recruits.

Bob Zurke is playing a two-week stand at the Trocadero in Henderson, Kentucky; which ought to kill the stories which began when Roy Bary left one of Paul Whiteman's piano chairs.

Charlie Barnet opens at the Blue Room of the Hotel Lincoln for six
(Continued on Page 4)

KID RENA STARS IN NEW ORLEANS

NEW ORLEANS, Jan. 31. -- Just two blocks from Tom Anderson's place, on Iberville Street, is the Budweiser taxi dance hall, in which there's a band that reminds old timers of the early jazz of the Storyville area. The leader is Louis Armstrong's former playmate, Henry "Kid" Rena, a trumpet player of ability; and his seven-piece orchestra really rocks except when it's called upon to play sentimental ballads and waltzes, which happens frequently.

But just ask Rena to play "High Society", "Didn't He Ramble", "Tin Roof Blues", "Dipper Mouth Blues", or any of the familiar New Orleans tunes. Or even ask for a rag, like "Paradis". Then you've got something. Of course, as Charles Edward Smith said in "Jazzmen", the musicians are likely to pause just as the place starts bouncing--to mark the beginning of a new five-cent dance--but they'll probably take off again where they left off. And their enthusiasm is remarkable, in view of the fact that they play six to seven hours a night, seven days a week, without intermission.

Trombone and clarinet are missing in the combination, but in their place are two capable saxophones. Freddie Dickerson on tenor and Alexis Rochon on alto are fine improvisers. They don't hit it off so well on harmony, though. The rest of the musicians in this colored band are Butler Rapp, guitar; Walter L. De Cou, piano; Joe Rena, drums; and Silvester Handy, bass.

Elsewhere in town are jazz bands led by the well-known Sidney Arodin, Abbie Brunies and Sharkey Bonano. Arodin, at the Puppy House, has the ex-Krupa trombonist, Rod Ogle, in his strictly Dixieland, five-piece combination. Sharkey is at his own Club Moulin Rouge, a better class Vieux Carre spot.

-- Orin Blackstone.

FRISCO HOT CLUB HOLDS JAM SESSION

SAN FRANCISCO, Jan. 23. -- Nearly four hundred hot music fans packed the El Jardin restaurant here last night at the second jam session of the Hot Music Society of San Francisco.

More than twenty musicians took the stand during a six hour session that marked another step forward in the Bay region, which heretofore has been remarkably cold to hot jazz.
(Continued on Page 4)

JELLY ROLL MORTON SOLO ALBUM ANNOUNCED BY GENERAL RECORDS

The General Records Company, manufacturer for several years of special purpose records, has been made a division of a new corporation, Consolidated Records, Inc., and is now entering all branches of the record market.

In this move, first announced last week in Jazz Information, General Records will also become national distributor for several independently produced records, such as Hot Record Society, Timely, Gamut, Century, Labor Stage, Reeves, and others.

Now in production, among such special items as Mexican and Indian recordings, five volumes of "Voices of Famous People", and comic recitations, is an album entitled "New Orleans Memories". This will include twelve sides of playing and singing by Jelly Roll Morton, recorded recently at the company's studios at 1600 Broadway, New York.

Details of a number of band recordings, also by Jelly Roll Morton, are to be announced soon.

ZUTTY SINGLETON ENLARGES BAND; TAKES FEATURED SPOT AT NICK'S

Zutty Singleton's Quartet, after playing for six weeks at Nick's in Greenwich Village, New York, became a sextet on Friday, January 26th, and took over the featured spot on Nick's bandstand, replacing Tony Sbarbaro's Original Dixieland Band.

The added men are Sidney De Paris, trumpet, and Ferdinand Arbello, trombone. Others in the band are Albert Nicholas, clarinet; Sam Allen, piano; Dick Fulbright, bass; and Zutty, drums.

—Chicago—

CHICAGO, Jan. 30. -- Playing at the 9750 Club here, Johnny Dodds is fifty pounds lighter as the result of his heart attack, but he's still good. I heard him play "High Society" and "Buddy Bolden". The Dodds boys think Bunk Johnson was better than Louis; so do all the New Orleans boys who heard them both. Baby Dodds, whom I'd never heard before coming to Chicago, proved to be wonderful. A terrific flash man, sells out etc., but doesn't play loud; and what a foundation.

Boyce Brown still has his little trio at the Liberty Inn: Boyce on alto, a mediocre pianist named
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JAZZ INFORMATION

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COLLECTORS' ITEMS

In a letter from Los Angeles, William Russell adds some information on Freddie Keppard's records with Cook's Dreamland Orchestra.

The six sides on Gennett, all made at the same session, are:

11727 Scissor Grinder Joe	Ge 5374
11728 Lonely Little Wall	
Flower	Ge 5373
11729 So This Is Venice	Ge 5360
11730 Moanful Man	Ge 5373
11731 Memphis Maybe Man	Ge 5374
11732 The One I Love	Ge 5360

The clarinet on these, Russell says, is undoubtedly Jimmy Noone. "Moanful Man" has a very good solo containing several phrases almost identical with those found on the later Noone Vocalions.

Keppard is one of the two cornets on the six sides. When Russell played the Gennett 5373 for Johnny Dodds (who worked with Keppard for six months at Kelly's Stable), Johnny said he couldn't hear him on that coupling. But on the Gennett 5374 "Memphis Maybe Man", there is a good clear break by none other than Keppard. Unfortunately most of the solo work was given to the other cornet player, probably Graham.

In reply to Fred Miller's query in the January 5 issue about the Wisconsin Roof Orchestra, Paramount 12686, Russell writes that this is probably the band led by Bernie Young (trumpet), whose 1928 personnel is given by the Chicago Defender as: Randolph, trumpet; Preston Jackson, trombone; Inge, Bailey and Mundy, saxes; Cassino Simpson, piano; Mike McKendrick, banjo; Walker, bass; Rice, drums.

Art Sims' Wisconsin Roof Orchestra (Milwaukee Hotel), consisted of most of the above men until Sims'

death in September 1927 (see November 7 issue, p. 6). The Paramount number, Russell suggests, might indicate that it was made in the latter period, under Young's leadership.

* * *

Reminded by Hoyte Kline's information about Cow Cow Davenport, Bill Love writes from Nashville with some news which will interest all blues collectors.

"Blind Willie McTell, blind guitar player and blues singer of Atlanta, Georgia, tells me that Bessie Jackson is a pseudonym for Lucile Bogan, who is famous for Slop-py Drunk Blues, etc. She recorded on Paramount with piano by Will E-zell and on Perfect, etc. with unknown accompaniment. McTell says the piano on the Bessie Jacksons is Walter Roland, who recorded also on Melotone and Perfect under his own name. I've listened to both and believe this is correct. There is one Bessie Jackson, however, 'Shove 'Em Dry', on which the piano is different, and does sound like Cow Cow.

"--About McTell, I ran across him and another, Curley Weaver, beating the streets. They were so good, both solo and in duet, that for a week last summer I got them to play for me every night."

* * *

Through the courtesy of the Decca company, we have obtained the personnels of three of the more interesting recent race items. Helen Proctor's "Cheatin' On Me -- Blues At Midnight" (Decca 7666, masters 66764, 66767), recorded October 18, 1939, has, as we thought, Henry Allen on trumpet (playing with not enough restraint). The name of the clarinet is not given; the rhythm section included Lil Armstrong on piano, Ulysses Livingstone, guitar, Wellman Braud, bass, and O'Neil Spencer, drums.

Ollie Shepard's "King Of All Evil -- Baby It's My Time Now" has Wheeler, sax; Shepard, piano; and Braud, bass. This is important only as an indication that Shepard himself is the pianist on all his Deccas.

The really fine blues clarinet on Johnnie Temple's grand record of "Streamline Blues -- Evil Bad Woman" (Decca 7660, masters 91757, 91760) was played by one John Rob-

Classified

DON'T FORGET: Our first classified ad column, in the February 9 Jazz Information; deadline February 5. Available to private individuals only at the nominal rate of 15 cents a line (34 letters to each line). Remittance should accompany copy.

inson. Piano is Sam Price, Lonnie Johnson on guitar, and old-timer Johnny Lindsay on bass. These two sides were recorded in Chicago on September 13, 1939.

READERS' COMMENTS

Richmond, Va.
January 30

Sir:

I don't read Down Beat magazine, and so naturally I didn't see the apparently stupid article, "Whitney Becker Charges Disc Collectors Are Jerks". But I can tell you, sir, that Fred R. Miller's reply, "Witless Whit", in Jazz Information for January 26, does you no credit. The same is true, to a lesser degree, of Edward Morrow's "Take-it Back - An Open Letter to Mr. John O'Hara".

Both these articles, which have no place in Jazz Information, are childish. Both exhibit the dangerous tendency into which have fallen many commentators upon jazz -- the tendency to be belligerently apologetic and smart-alecky when answering a charge. Of course, to have replied to Becker's article seriously would have been quite foolish, more foolish than Miller's actual reply. Morrow's open letter to O'Hara, while more rational, is none the less out of place and in bad taste. It is amazing -- and rather hard to believe in the light of Jazz Information's past record -- to find on page eight of the issue in question the statement that Miller's article "expresses to a large extent Jazz Information's own attitude." I have a complete file of your paper, and so far as I know, the publication of Miller's and Morrow's articles is your first concession to the carping critics who are ever with us.

The point is this. Of what importance to the student of true jazz and the record collector -- who are, usually, one and the same -- are Becker's and O'Hara's articles and the replies? Why concern yourselves with explaining or justifying jazz and record collecting? In October, 1938, Eddie Condon wrote for the Commodore Music Shops' catalog -- from which you quote on page one, column two -- "A lot of you good citizens didn't like, don't like and never will like these records." In paraphrase, a lot of our good citizens such as Becker and O'Hara didn't, don't, and never will like or understand jazz or record collecting... and what difference does it make? Is it worth over two pages of Jazz Information? Does the publication of Miller's and Morrow's articles, which really aren't very clever, indicate a changing of Jazz Information's policy? What do you say, Mr. Editor? Let's take the chip off the shoulder. How about it?

J. H. Kellogg.

NEW RECORDS

PETE JOHNSON (Blue Note 12) *Holler Stomp* -- You Don't Know My Mind. **PETE JOHNSON Blues Trio** (Blue Note 10) *Barrelhouse Breakdown* -- Kansas City Farewell. Pete Johnson, piano; Ulysses Livingston, guitar; Abe Bolar, bass. 12 inches.

Blue Note's last recording date produced two twelve-inch solos by Pete Johnson and four sides by his "Blues Trio" (two remain to be issued). "Holler Stomp" and "Barrelhouse Breakdown" are fast boogie-woogie, while the two couplings are slow blues.

We have heard it said that Pete Johnson is merely the "powerhouse" of the boogie-woogie trio; the unimaginative, energetic push behind Ammons and Lewis. These records should do their part in dispelling that illusion. Johnson's feeling for the blues is both authentic and original; his imagination, especially in the right hand, is often startling.

"Holler Stomp" comes to eighteen choruses of powerful, rhythmic drive, with particularly interesting ideas in the fourth and fifth choruses, where Pete uses a phrase also played by Pine Top in "Jump Steady Blues", and in the tenth and eleventh, when his right hand plays a highly original single-note phrase of a Scotch-bagpipe variety. The pace is very fast, and if Pete falters a bit toward the end of five minutes it's quite understandable.

"You Don't Know My Mind" is almost half as fast, and sounds somewhat like the slow blues Meade Lux plays. Not that the two styles are similar in any degree; but Johnson, like Lewis, contents himself with a very simple, rudimentary bass, improvising principally with his right hand. This style, while it keeps many of the forms of the boogie-woogie, sometimes tends to escape the blues feeling a little. An example is found in the second chorus, which states a theme in somewhat popular vein; and in the fact that in the third chorus, and again in the fifth and thereafter, the orthodox twelve-bar shape of the blues gives way to a new form. Specially good, on this side, are the fifth and succeeding choruses, with a lovely tune reminiscent of the How Long blues.

The trio is literally that; Pete retreats into the background, on the "Breakdown" especially, and the three men combine to produce an effectively heavy, solid drive. It's uneven, though. Perhaps it was a little too much to ask more-or-less conventional dance musicians like Livingston and Bolar to get into a barrelhouse groove like this. They're not always together; when they are, the rhythm is good.

But we much prefer the piano solos -- "Holler Stomp" especially.

THE VARSITY SEVEN (Va 8173) *Pom Pom* -- How Long, How Long Blues. Benny Carter (Billy Carter), trumpet; Danny Polo, clarinet; Coleman Hawkins (Carleton Hawkins), tenor sax; Joe Sullivan, piano; Ulysses Livingston, guitar; Artie Shapiro, bass; George Wettling, drums; Joe Turner, vocal.

The Varsity Seven reunited to make its best side in "How Long Blues". Principal contributors are Joe Turner, whose restrained singing is, of course, infinitely better than Jeanne Burns'; Joe Sullivan, whose background piano is effective and simple; George Wettling, whose drumming is as unobtrusive and appropriate as ever; and Benny Carter, surprisingly good on muted trumpet. The music is relaxed; in the ensembles, a little too much so.

"Pom Pom", a new Benny Carter original, gets no credit at all as an arrangement. It does sound like the title, of course; but that's no achievement. Solos are by Polo, who borrows a phrase from Barney Bigard and seems also to be showing the influence of his present teammate Edmund Hall; by Carter, playing distinctly "modern" (uneconomical) trumpet; and Hawkins. On this side, as on the blues, the Hawk still seems to work too hard for his effects; but certainly this is some of the best tenor he's put on records recently.

THE HONEY DRIPPER, Roosevelt Sykes (De 7680) *Unlucky 13 Blues* -- I've Made A Change. Roosevelt Sykes is a fine blues singer, accompanies himself very effectively on the piano, and makes up his own very good verses. Put that all together and there are two of the best sides the Decca race list has turned up in a good time. Sykes' piano is interesting mostly in the right hand, which is resourceful, very rhythmic and original. His left is more matter-of-fact.

ANDY KIRK'S Clouds of Joy (De 2915) *Big Jim Blues* -- I Don't Stand A Ghost Of A Chance With You. "Big Jim Blues", a composition of Mary Lou Williams and Harry (Big Jim) Lawson, is a quiet little blues, consisting mostly of an easy riff arranged for some interesting combinations. Floyd Smith's effective opening gets a nice beat from the rhythm section. Outstanding in it, though, is a fine chorus of Ted Donnelly's lazy trombone, somewhat in Higginbotham's style but with a more satisfying tone.

BENNY GOODMAN'S Orchestra (Co 35-331) *Peace, Brother!* -- Darn That Dream. These two commercial sides, the first a bad, noisy arrangement

by Eddie Sauter, the second a dull and quiet job by the same arranger, would have rated only passing mention if Columbia had not put them on its new "Jazz Masterworks" label. Whatever significance this designation might have gained has been destroyed by selections like this.

W.C. HANDY and Orchestra (Va 8162, 8163) *Way Down South Where The Blues Begin* -- Loveless Love; St. Louis Blues -- Beale Street Blues. W.C. Handy, vocal (on 8162) and trumpet (on 8163); J.C. Higginbotham, trombone; Bing Madison, tenor sax; Edmund Hall, clarinet; Luis Russell, piano; Pop Foster, bass; Sidney Catlett, drums.

Our great personal respect for W.C. Handy makes us regret the necessity we are under of saying that these records are quite poor. This is nothing against Mr. Handy, whose achievements are in writing and publishing tunes, not playing them. There isn't one of these four great tunes that hasn't been recorded much better, more than once.

On the first two sides, the composer sings, while the band merely provides background. On the others, he plays trumpet. Unfortunately, his playing is contrasts with the expert hot work of Hall and Higgy. To say that it suffers by this comparison is to be too mild. Mr. Handy once wrote, "I would not play jazz if I could." But the blues is still jazz; and these treatments, which attempt to be jazz, fail thoroughly.

TOMMY MCLENNAN (BB 8347) *You Can Mistreat Me Here* -- New Shake 'Em On Down. Bluebird's best blues record in a long time has McLennan, an extraordinarily talented singer of the "folk" blues style, smashing through two original blues. He sings with great power, and means every word he sings. On the first side particularly, he sounds very much like Lead Belly. The guitar accompaniment on both sides, very strongly rhythmic, is full and exciting.

FATS WALLER'S Rhythm (BB 10573) *I Can't Give You Anything But Love* -- Darktown Strutters' Ball. Unless you admire Fats very much in all his moods, there's nothing on this coupling except a few bars of Gene Cedric's powerful tenor in "Darktown Strutters' Ball". The reverse has a vocal by Una Mae Carlisle as well as Waller's usual croaking.

BOB ZURKE'S Delta Rhythm Band (Vi 26467) *Nickle Nabby Blues* -- I Want My Mama. This Fud Livingston arrangement is probably the first outright attempt to make the blues meet the coin machines. It doesn't work, as far as the blues go. Some good muted playing by Sterling Bose saves the day.

MONKEY JOE and his Music Grinders (Vo 05274) *You Don't Have To Tell* (Continued on Page 4)

NEW RECORDS

(Continued from Page 1)

Me -- That Same Cat. The Grinders grind away two pretty dull blues sides. The only point of interest is the strong influence of Bessie Smith on the words, melody and vocal style of the second side.

WALTER DAVIS (BB 8343) Just Another Day -- Froggy Bottom. Davis' blues records keep a fairly even level. His singing is good, his verses effective enough, and the piano accompaniment (apparently his own) is authentic, simple and specially interesting for the left hand's unorthodox harmonies.

WASHBOARD SAM and his Washboard Band (BB 8342) Jersey Cow Blues -- Don't Fool With Me. This is Washboard Sam's usual stuff, average blues with alto sax, piano, washboard and guitar.

BLUE LU BARKER (De 7683) Midnight Blues -- Never Brag About Your Man. With two different accompaniments, both by Decca's usual race accompanists and neither very distinguished, Blue Lu nasalizes for six minutes. We can't take it, even on the "Midnight Blues".

HARLEM HAMFATS (Vo 05287) Take Me In Your Alley --- Business Is Gone Away. The Hamfats use so many musical cliches that their records begin to sound very much alike. Their fine clarinet is still with them, however, and takes a short, throaty solo on "Business Is Gone Away", which also features good singing by Lil Allen.

PEETIE WHEATSTRAW (De 7676) Rolling Chair -- Love Bug Blues. The "Devil's Son-In-Law", accompanied by mouth harp, piano, drums and guitar, returns to the Decca race list with two merely average numbers in his peculiar word-swallowing style. The accompaniment is not specially interesting.

FLOYD RAY'S Orchestra (De 2923) My Little Dream Girl - Blues At Noon. This is a very uneven band. "Blues At Noon" begins well in the Savoy style, with a nice tenor chorus and effective ensemble rock. From then on you can take your choice between a muted trumpet which sounds like a barking dog, and a mixed trio, which sings the blues as insincerely as they can be sung.

BLIND BOY FULLER (Vo 05273) I'm A Stranger Here -- I Don't Care How Long. The Memphis blues singers and their accompanying players get a lot of peculiar and fascinating effects, but at their best they're more entertaining than moving. The first side of this coupling is an excellent example, with Blind Boy, the harmonica (Sonny Terry?) and a guitar all in a happy frame of mind.

FRISCO HOT CLUB HOLDS JAM SESSION

(Continued from Page 1)

Featured at the session was a colored outfit headed by Vernon Alley, a rhythmic and forceful bass. Backing up Alley in the solo spots were Bob Barfield, tenor; Jerome Richardson, alto; Jake Porter, cornet. In the rhythm section were Ernie Lewis and Wilbur Barranco, piano; Benny Sexton, guitar; and Bell, drums.

Among the score of musicians who sat in during the evening were Byron Berry, trumpet; Ellis Horn, clarinet; Freddy Blue, drums; Bully Newman, guitar; Joe Blackburn, bass. Bands represented include those of Vincent Lopez, who is enjoying a long run at the Palace Hotel, and Dick Lotter, who joined - and left - Gene Krupa last year.

High spot of the evening was a 45-minute rendition of Honeysuckle Rose, with an even dozen musicians taking turns in the spotlight. Outstanding were Barfield's tenor solos, Richardson on alto and clarinet, Alley on bass, Sexton on guitar.

Last night was a highly successful follow-up of the Society's first session, held a month ago. Although hotels and dance halls here, and even last year's Fair, were cold to jazz, the Society's two sessions have revealed a substantial following for hot music.

The Society, organized last fall, has grown rapidly and now includes a large proportion of the hot fans in this area. Its purpose is to help the Bay Region's hot musicians get work, and to make more hot records available in San Francisco. Two members of its executive board must be members of the local musicians' union, according to the Society's constitution.

The funds received from the two jam sessions are to be used to get the Society a permanent home. Besides the continuation of the sessions, plans for the future include recordings with local hot talent, and the establishment of a hot record exchange.

Apart from these activities, the town remains virtually dead on its feet as far as hot music is concerned. In major hotels and night spots, sweet reigns supreme. Major source of the town's hot music at the moment is the Club Alabam, a colored spot featuring Alley, Barfield and Barranco.

Prospects for the coming year picked up with the announcement of the four-month repeat performance of the Golden Gate Exposition. Last year's Fair brought, among a collection of sweet bands, Benny Goodman and Count Basie, who drew crowds with the best of the sweet.

-- David F. Selvin

New York

(Continued from Page 1)

weeks next Thursday. Claude Hopkins is booked for six days at the Golden Gate Ballroom, beginning February 10. Glenn Miller and the Andrews Sisters go to Sing Sing on February 11. Lucky Millinder continues at the Remy Ballroom.

The Savoy Sultans (and the Ink Spots) replace Les Hite and Slim Gaillard at the 125th Street Apollo tonight. Harry James opens next Friday, for a week, following Charlie Barnet's successful showing at the Harlem theater.

Columbia Records' "Young Man With A Band" program goes off the air after the February 9 program, but may be resumed at a later date.

Paul Whiteman opens at the Strand Theater tonight. Jimmie Lunceford, after a few dates in Texás, plays various West Coast dates during February. Ted Lewis, with or without Muggsy Spanier, moves into the Buffalo Theater, Buffalo, N. Y., also tonight.

Israel Crosby, former bass player with Albert Ammons and Fletcher Henderson, is now on tour with Three Sharps And A Flat.

Shad Collins, trumpet with Count Basie, is ill. His place in the band is being taken by Bill Killian. It's Ed Wade, by the way, not Ware, who replaced Shorty Sherock in Bob Crosby's orchestra.

Chicago

(Continued from Page 1)

Clayton Ritchie, and Earl Wiley on drums. What a drummer. I listened to him for one set and remarked to Brown, your drummer must have listened to Wetling. I was astonished to learn that Wetling had been a pupil of Wiley's! Wiley used to play on the riverboats with Tony Catalano's band. He is all that a good drummer should be. Plays a little too loud, but in a trio what can you do? I can't describe how marvelous Boyce Brown is; as stimulating as the old Bud, with tremendous staccato attack. He plays very few notes, has loads of ideas.

John Kirby's band ends its long run at the Pump Room February 2nd, and will go into the Trocadero, in Hollywood, on the 7th.

-- J. B.

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